

ISMP: The American Genre Film Archive

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Table of Contents

Company/Project Background.....	3
Revenue.....	5
Industry/Market Analysis.....	6
Legal.....	7
Technology.....	8
Trends.....	10
Value Chain.....	11
Customer Analysis.....	12
Expanded SWOT Analysis.....	16
Recommendations.....	17

Company Analysis

The American Genre Film Archive (AGFA) is a 501(c)(3) non-profit based in Austin, Texas. While there is no posted mission statement, the goal of the AGFA is to preserve genre films for future generations to consume. The AGFA attains their goal by collecting, conserving, and distributing these films.

The AGFA facility houses a lab, where clients may choose from a variety of scanning and DCP creation services. In the past, the AGFA has worked with The Academy of Motion Pictures Arts and Sciences, The Library of Congress, and the Texas Archive of the Moving Image.

Purpose

This ISMP will focus on promoting a deeper respect for a variety of overlooked film genres and styles throughout the nation. Several genres and mediums, namely horror and animation, are often overlooked by the Academy and are often left out of awards shows despite being pioneers in the film industry. The campaign will highlight these films and attempt to create a deeper respect for them.



Revenue

The AGFA finds its funding through donations, grants, licensing fees, preservation fees, and screenings held at independent theaters around the country.

EIN: 20-5000240

Classification: NTEE (Libraries)

FISCAL YEAR
ENDING DEC.
2020

The IRS has provided extracted financial data for this filing, but has not yet released the source documents.

Total Revenue **\$367,135**

Total Functional Expenses **\$461,274**
Net income **-\$94,139**

Notable sources of revenue	Percent of total revenue
Contributions	\$21,724 5.9%
Program services	\$189,005 51.5%
Investment income	\$0
Bond proceeds	\$0
Royalties	\$157,534 42.9%
Rental property income	\$0
Net fundraising	\$0
Sales of assets	\$0
Net inventory sales	-\$2,258
Other revenue	\$1,130 0.3%

Notable expenses	Percent of total expenses
Executive compensation	\$0
Professional fundraising fees	\$0
Other salaries and wages	\$0

Other
Total Assets
Total Liabilities
Net Assets

Industry/Market Analysis

According to IBISWorld, the industry has a low market share due to its fragmented and private nature. There are no major players in the film distribution and preservation industry, but there are a variety of other non-profits dedicated to the craft, as well as a variety of specialized archives like The Criterion Collection, The Film Foundation, and the UCLA Film & Television Archive. Long term partnerships with movie and TV studios are crucial to the success of organizations.

Thanks to the power of content streaming, even more people are interested in film than ever before, as the distribution industry is expected to generate \$32.9 billion in revenue in 2023, up from \$30.2 billion in 2018. (IBISWorld.) Many consumers are lamenting the absence of a number of lost films, further increasing a demand for film preservation. A variety of “niche” genres are also rising to the forefront, such as horror, exploitation, and animation. Unfortunately, these genres are often ignored during awards season and are sometimes viewed as “lesser”, despite the amount of love and labour being put into creating them.

Legal/Regulatory Issues

Copyright law is the biggest concern when it comes to film preservation and restoration. Who is the owner of the asset? Is this film permitted to be distributed? As time passes, more and more films are entering public domain, and several film studios are combatting this. (eg: the Walt Disney Company fighting copyright laws to increase ownership of an asset from 14 years to 95 years after publication.)

With the advent of digital filmmaking comes a discussion about labor rights for filmmakers. This has always been a topic of note, but digital filmmaking has increased the number of post-production staff. For an animated film staff, these employees are often accustomed to crunch hours and long shifts in the studio.



Technological Changes

Technology has understandably had a massive impact on the film industry. With the introduction of digital cinematography, movies are not only able to be created faster and cheaper, but are also much easier to preserve. Movies are now able to be stored on a server, rather than on film reels, which are much easier to damage and lose forever.

This is where the AGFA comes in, as they scan and digitize film reels in the name of preservation.

**\$1.2bn**

Revenue

Annual Growth	Annual Growth	Annual Growth
2018–2023	2023–2028	2018–2028
5.7%	2.0%	

**\$109.9m**

Profit

Annual Growth	Annual Growth
2018–2023	2018–2023
-1.2%	

**9.2%**

Profit Margin

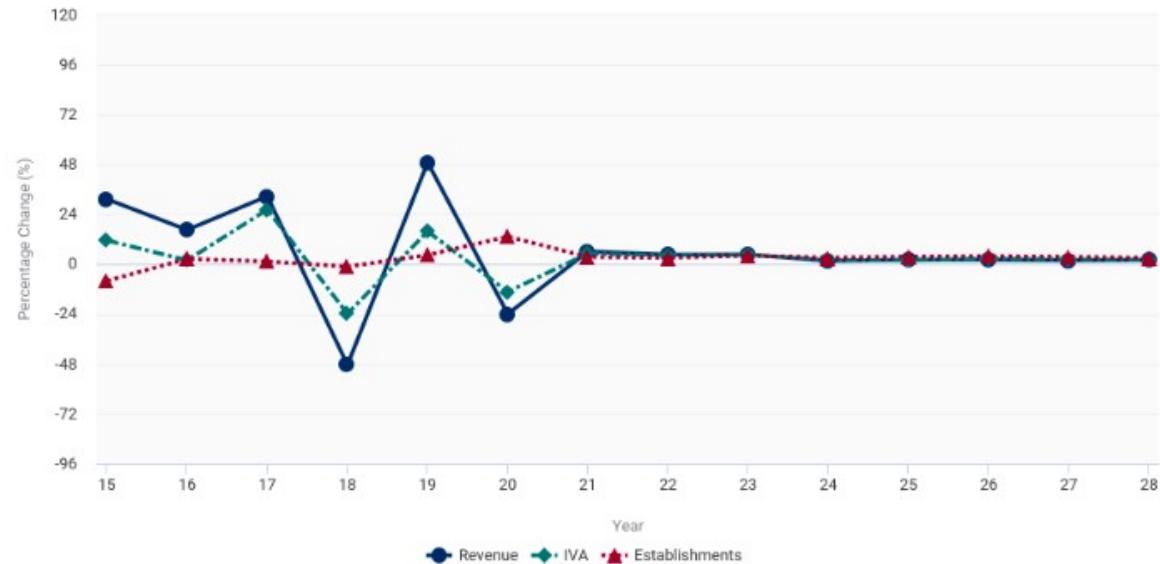
Annual Growth	Annual Growth
2018–2023	2018–2023
-3.7pp	

**454**

Businesses

Annual Growth	Annual Growth	Annual Growth
2018–2023	2023–2028	2018–2028
5.3%	3.5%	

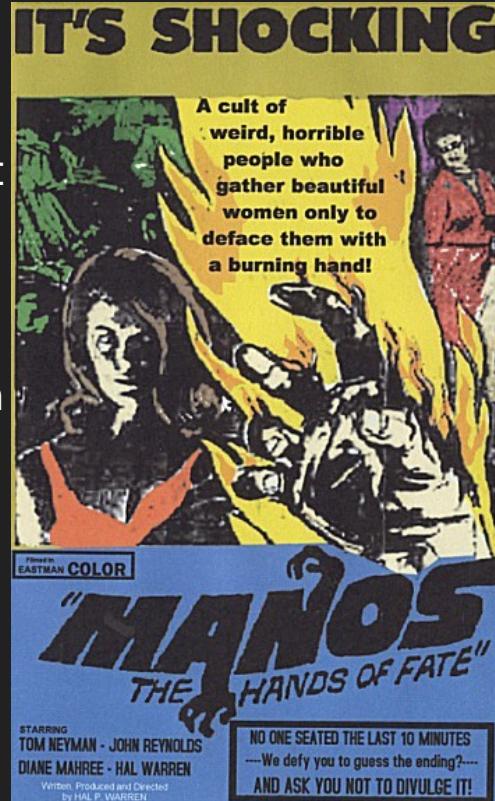
Industry Performance 2015–2028



Movie & Video Distribution
Source: IBISWorld

Trends

The advent of streaming has brought film to new fans around the world, revolutionizing media consumption. One of the AGFA's competitors, the Criterion Collection, even has its own paid channel on Amazon Prime, as well as a number of Blu-Ray DVDs in physical retailers. The AGFA makes a large amount of revenue from movie distribution services as well as lab work for major film studios.



Value Chain

The value chain begins with the development and preliminary planning of a film. During pre-production, a budget is created, a crew is hired, and for major studios, insurance is obtained. After this, production begins and the crew begins to shoot the movie. During post-production, special effects and sound are added. The final stage in the filmmaking process is distribution. The film is duplicated to a variety of formats and distributed to cinemas or movie stores across the country. In major films, the key personnel are bound by contract to participate in



Preliminary planning

Pre-production

Post-production

Distribution

Consumption

Customer Analysis

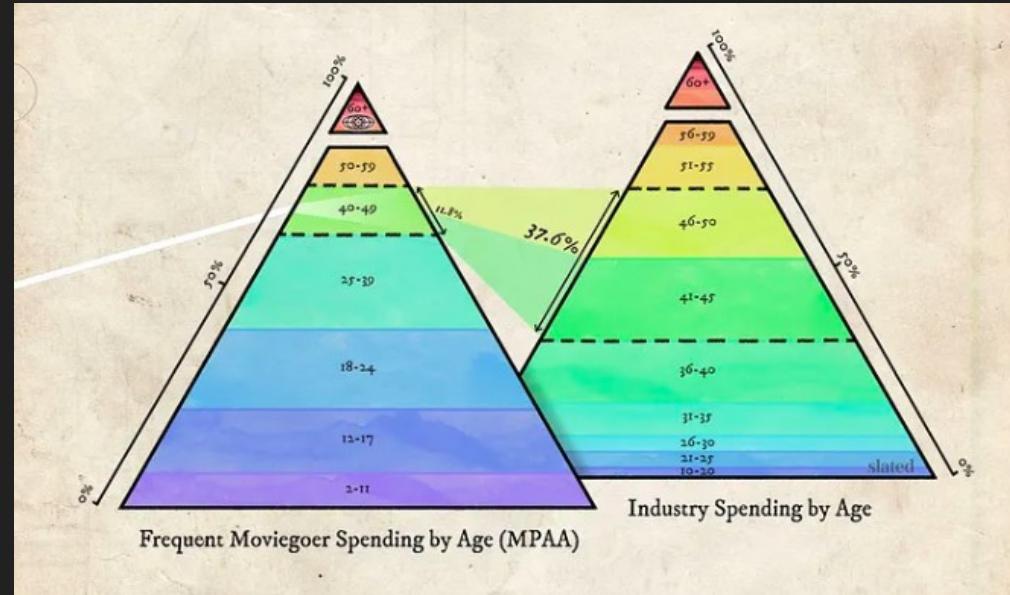
Customer needs and perceptions:

- Demographics matter

- Different genres for different demographics

- Popular trends: Superheroes, anime, remakes

- Theaters are still bouncing back from COVID



Since movie preservation has a niche following and there is not much publicly available data, I have decided to use a variety of cinema-centric apps and communities to analyse the customer base in lieu of a traditional analysis.

Letterboxd is an application used for cataloging, discovering, and reviewing movies. Over the years, Letterboxd has developed its own community and is well known throughout film buff circles.

The Criterion Collection is a similar distribution company, but with the advantage of physical DVDs and a specialized streaming app. Criterion users have developed a similar community as Letterboxd, and has much overlap.

Letterboxd

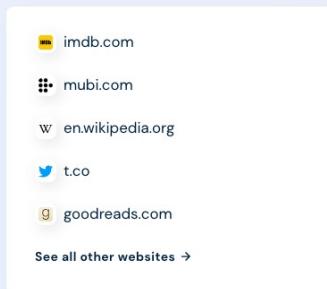
Top letterboxd.com Audience Interests

Audience interests reveal key details on the browsing interests of letterboxd.com's visitors. letterboxd.com's audience is interested in Arts & Entertainment > Streaming & Online TV & news.

Top Categories



Other Visited Websites



Top Topics

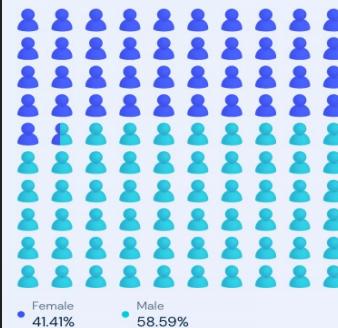


similarweb

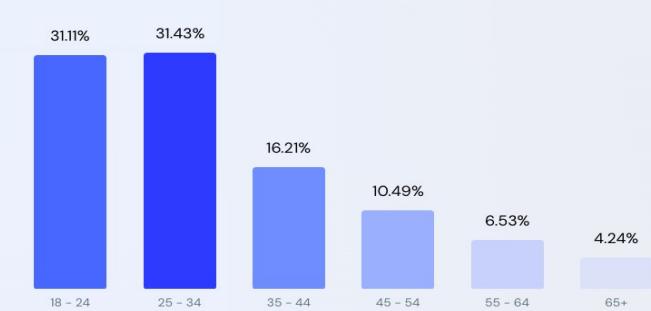
letterboxd.com Audience Demographics

Audience composition can reveal a site's current market share across various audiences. letterboxd.com's audience is 58.59% male and 41.41% female. The largest age group of visitors are 25 – 34 year olds (Desktop).

Gender Distribution

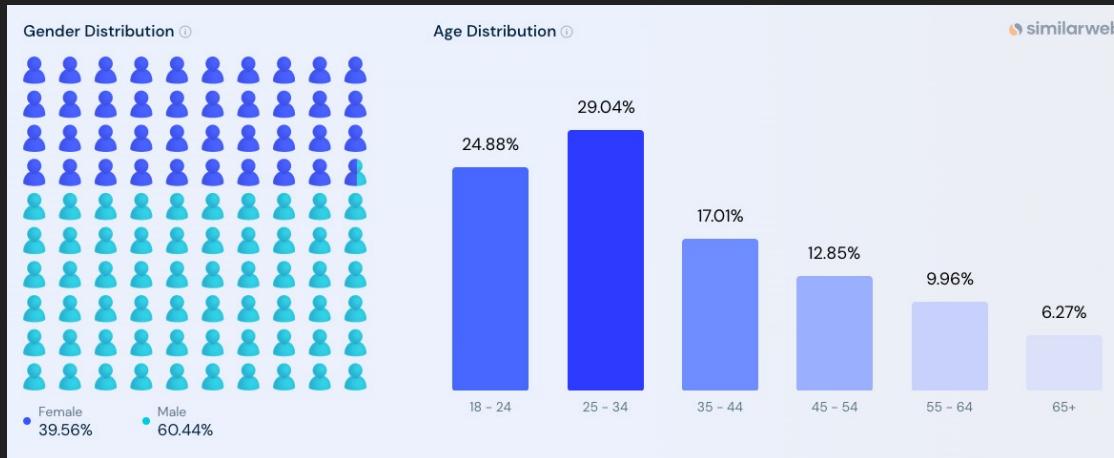
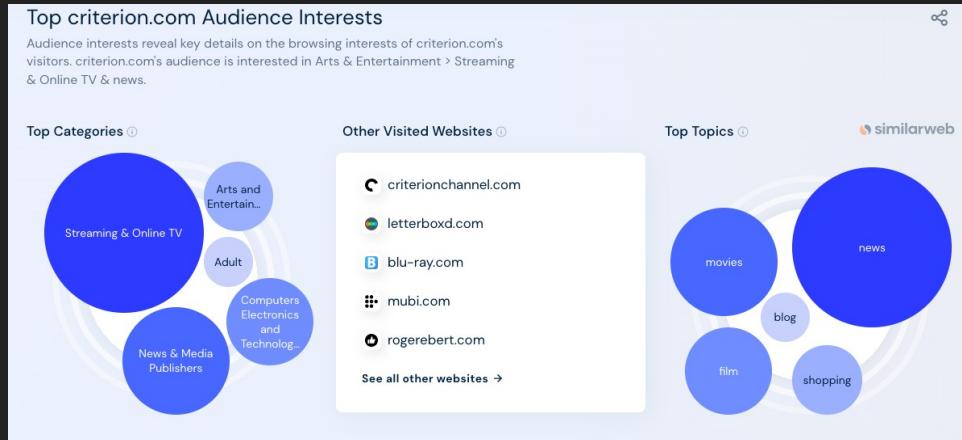


Age Distribution



similarweb

Criterion



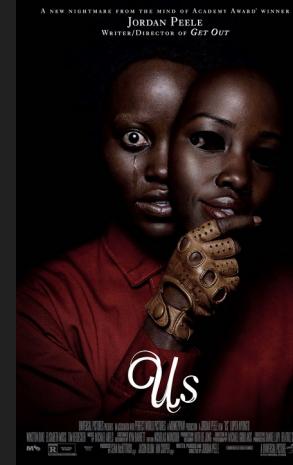
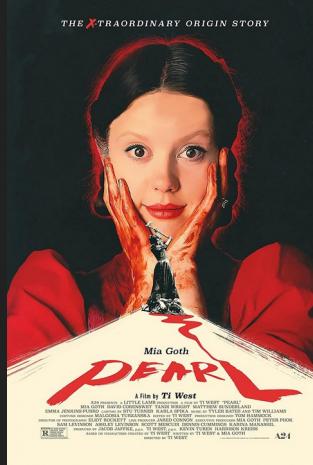
Expanded SWOT Analysis

Strengths	Weaknesses
High & Decreasing Barriers to Entry Low Imports Low Capital Requirements	Low & Steady Level of Assistance High Competition Decline Life Cycle Stage Very high Volatility Low Profit vs. Sector Average
Opportunities	Threats
High Revenue Growth (2018-2023) High Revenue Growth (2023-2028) High Performance Drivers Demand from Movie Theaters	Low Revenue Growth (200-2023) Low Outlier Growth Demand from cable networks

Recommendation #1

-I recommend a social media campaign (much like a “For Your Consideration”) that highlights and celebrates genre films and their accomplishments. Throughout the genre’s legacy, horror films have a reputation for being frequently ignored during award season.

-In the past several years, horror films such as *Hereditary* (2018), *Pearl* (2022), and the Jordan Peele trilogy, namely *Nope* (2022), have been pioneers in the film industry, providing viewers with thought provoking social commentary, jaw-dropping performances, and incredible sound design. Out of all of these films, only *Get Out* (2017) was recognized by the Academy of Motion pictures, as it won Best Original Screenplay. The social media campaign will post information and behind the scenes history of these films, and put the spotlight on their many accomplishments.



Risks and Mitigations #1

Risks	Mitigations
Target demographics may not use social media	Use a variety of social media platforms to cast as wide of a net as possible
Horror may be seen as too “violent” to be seen as “art”	Highlight how much work and effort goes into creating a compelling scary story, and display the artistry of SFX makeup artists
Unknown how far the campaign will reach	Continue to use a variety of social media platforms as well as deeply researching the algorithm and post accordingly.

Recommendation #2

-I recommend providing a number of free online lectures about beginning animation techniques. This could be done in partnership with a website such as Skillshare. A major misconception about animation is that it is meant only for children and families. While this demographic gravitates towards the medium, animation is for everyone, and explores a variety of genres and topics.

-These lectures would seek to not only aid aspiring animators in picking up the trade, but also provide historical insight for the animation medium. This would be accompanied by a similar social media campaign that highlights the beauty of the medium and highlights the accomplishments of famous animators such as Hayao Miyazaki (Studio Ghibli) and Nick Park (Aardman Animations).



*“Animation is cinema.
Animation is not a genre.
Animation is ready to be
taken to the next step, we are
all ready for it.”* - Guillermo
del Toro



Risks and Mitigations #2

Risks	Mitigations
Finding the correct instructors for the courses	Work with a local academic institution to co-host this initiative
Finding the right demographic	Work with libraries and local artists to promote the program
Could be costly	Partner with another organization and/or host a variety of movie screening fundraisers.

Recommendation #3

- I recommend creating a new initiative within the AGFA to increase distribution to both streaming services and libraries. This is an excellent way to put more eyes on these films and make them more readily accessible.
- Many of the movies within the AGFA archive are already available on streaming services, but distributing copies to libraries would allow viewers to watch these movies free of charge. Animation is already fairly prevalent in libraries, but these are mostly family films. All forms of animation deserve praise, but this initiative would focus more on animated films that are lesser-known.



Risks and Mitigations #3

Risks	Mitigations
Some library patrons may find several of the movies inappropriate for library use	The ALA Bill of Rights protects the library's freedom to showcase any literature or media to the general public
May be time-consuming to find libraries willing to partner with AGFA	Advertise directly to the libraries about AGFA's initiative
Deciding which movies to distribute to libraries	Look at titles that are in demand, and potentially rotate them out periodically.